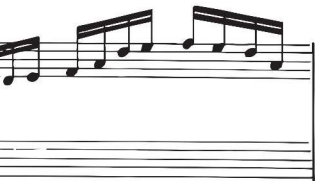


# Music For Jewish Festivities

## Composed by Ephraim Abileah

### מה נשתנה מתוך האורטוריה „חג החרו

אפרים אבילאה  
EPHRAIM ABILEAH



יחי  
מִ-נִשְׁתָּ-נָה לַ-הַ-שֵּׁ-מִי  
MA-NISH-TA-NA HA-LAY-LÁ HA-SE MI-

מִ-נִשְׁתָּ-נָה לַ-הַ-שֵּׁ-מִי  
MA-NISH-TA-NA HA-LAY-LÁ HA-SE MI-

יְחִיד  
הַ-לֵּ-לוֹת שֵׁ-בֵ-  
HA-LE - LOT SHE-BE

הַ-לֵּ-לוֹת שֵׁ-בֵ-  
HA-LE - LOT SHE-BE-



# **Music for Jewish Festivities**

**Composed by Ephraim Aibileah**

Reprinted by the heirs of Ephraim Aibileah  
12 October 2018

## Credits

Efrat Lifshitz - music sheets, forward  
Ruth Abileah - documents  
Dafna Abileah - photos reproductions  
Ilania Abileah - photo vignettes , forward  
Ron Abileah - Blurb composition

In memory of the children of Ephraim and Miriam.  
They preserved and passed on the Ephraim music tradition to our generation.

Julie Seiden (née Julie Niswitzki)  
Aaron (Hans) Abileah  
Abshalom (Rudy) Abileah  
Joseph (Willie) Abileah  
Benjamin (Benny) Abileah

2nd edition  
October, 2018

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## Forward

Composer and conductor **Ephraim Abileah**, (1881-1953) son of **Alexander Eliezer Niswitzki** (1840-1906), a Cantor in Russia, was born in the Grodno region (now Belarus). Throughout his life he was inspired by his father, a professional musician and humanistic person. Thus Ephraim's compositions are mainly religious, though during his years in Israel he did compose secular music and Israeli songs. The bulk of his compositions are now archived at the National Library in Jerusalem, Israel. His father's Cantor Notebooks "Pinkasei Chazan" חזן פנקסי are also archived at that Library.

Ephraim studied music at the conservatory in Warsaw, Poland. At age 18 he served in the Russian army as an orchestra conductor. He taught piano at the Warsaw Conservatory, and in 1905 married his best student Masha (Miriam) Mosabowski (1886-1960). They went on to Vienna, Austria, lived in Mödling where they raised a family, and Ephraim provided for his family with a piano selling business and a music school.

Ephraim composed music for synagogue services, and religious songs. In 1922 he realized his Zionist dream, and immigrated to Israel (then Palestine) to establish a business and a home for his family in Tel-Aviv, where the family joined him later. The family name changed to Abileah. Later the family moved to Haifa and opened the **Abileah** music store selling musical instruments, sheet music, providing repair and tuning for pianos. The Music Universum, founded in Vienna in 1909, was reestablished in the Haifa family home teaching piano, violin, cello and voice. The conservatorium became also the center for music life in Haifa with quartets and concerts nearly every evening.

Above all, Ephraim had a vision of composing melodies and tunes for Jewish texts ("Kol Nidre"), holidays (Passover, Hanukkah) and ceremonies (Wedding, Funerals). One of the most famous music composition is the Oratory – Holiday of Freedom, based on the original text of the Passover Haggadah, and within, the world-wide famous melody for "Mah Nishtana," sung at the Passover table at nearly every Jewish home.

Ephraim was not only a very gifted musician, he was also a very humanistic Jew. He had tolerance and respect for the opinions of others. He strived for truth and lived with high moral standards. Among many other activities, he established the first Freemasons Temple and was elected as the first president of the Freemasons in Israel.

The collection provided in this book includes the Passover Oratory *The Freedom Holiday* - חג החרות, which contains text from the Haggadah, ending with the famous "Mah Nishtana."

The music sheets in this book were created by a professional music transcriber from original source. Unfortunately the last 14 bars of "Ma Nishtana" are mysteriously missing. So for a complete version we included a reproduction of a 1956 booklet of the "Mah Nishtana" at the end of this book (starting on page 151). The booklet was published in honor of the composer's widow, Miriam, on her 70th Birthday.

Also included are the Hanukah Candle Lighting Ceremony and the Wedding Ceremony. The latter was originally composed for the wedding of Ephraim's son Joseph to Dina Yarmut. It became a tradition in all Ephraim descendants' weddings, all around the world.

Compiled by  
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Efrat and Yair Lifshitz, Haifa, Israel  
Ron Abileah, San Carlos, California, USA



# אורטוריום חג החרות - חלק ראשון

אפרים אבילאה

Larghetto

Piano

*f*

*mf*

4

Allegro con spirito

*p*

9

*poco rit.*

14

Larghetto

*f*

*mf*

Allegro animato

18

*p*

Musical score for measures 18-22. The piece is in G major (one sharp) and 2/4 time. Measure 18 starts with a piano (*p*) dynamic and a crescendo hairpin. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and quarter notes.

23

*f*

Musical score for measures 23-27. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A forte (*f*) dynamic is indicated in measure 25.

28

*rit.* A tempo

Musical score for measures 28-32. The tempo changes from *Allegro animato* to *A tempo* at measure 28, with a *rit.* (ritardando) marking. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

33

*cresc.*

Musical score for measures 33-37. A crescendo (*cresc.*) hairpin is present. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

38

*rit.* A tempo

*f* *p*

Musical score for measures 38-42. The tempo changes from *A tempo* to *rit.* (ritardando) at measure 38, then returns to *A tempo*. Dynamics of *f* (forte) and *p* (piano) are indicated. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

43

*mf* *cresc.*

48

*ff* *p*

52

*mf*

56

60

**Larghetto**

*p* *rit.*

# Largo Maestoso

65 Ha lach-ma an - ia di a - cha - lu av - ha - ta - na be-ar-

Musical score for measures 65-66. The piece is in D major (two sharps) and 4/4 time. Measure 65 starts with a piano (f) dynamic. The melody in the right hand consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: D3, E3, F3, G3, F3, E3, D3. Measure 66 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3.

67 a de mits-ra - im kol dich-fin ie - te ve - ie - chol

Musical score for measures 67-68. Measure 67 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3. Measure 68 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3.

69 kol dits-rich ie - te ve-yif - sach ha - sha-ta ha - cha le-sha - na ha-ba - a b-a-ra de is - ra-el ha -

Musical score for measures 69-71. Measure 69 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3. Measure 70 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3. Measure 71 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3.

72 sha - na av - de le-sha - na ha-ba - a be - ne cho - rin

Musical score for measures 72-74. Measure 72 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3. Measure 73 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3. Measure 74 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3.

75

Musical score for measures 75-77. Measure 75 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3. Measure 76 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3. Measure 77 continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass line continues: D3, E3, F3, G3, F3, E3, D3.

79 A - va - dim ha - yi - nu le-far - o — be-mits-ra - im — va - yo - tsi - e - nu a-do-

84 nay — e - lo - he - nu — be - yad cha - z - ka u - viz - ro - a - ne - tu - ya —

88 be - yad cha - z - ka u - viz - ro - a - ne - tu - ya — be - yad cha - z - ka u - viz -

92 ro - a - ne - tu - ya ve - i - lu lo ho - tsi ha - ka - dosh ba - ruch hu —

96 et a - vo - te - nu mi - mits - ra - yim ha - re — a - nu u -

101 va - ne - nu uv - nei ba - ne - nu me - shu' - ba - dim ha - yi - nu le - far' -

105 o le - far' - o be - mits - ra - yim va - a - fi - lu - ku - la - nu cha - cha -

109 mim - ku - la - nu ne - vo - nim - ku - la - nu z - ke - nim - ku -

114 la - nu yod - im et ha - to - ra mits - va a - le - nu le - sa - per ul' - sa - per bi - ts -

118 at mits - ra - im le - sa - per ul' - sa - per le - sa - per ul' - sa - per mi - tsi -

122 at mits - ra - im ve - chol ha-mar - be le - sa - per ul'-sa-per mi-tsi - at mits - ra -

127 im biy'-tsi - at biy'-tsi-at mits - ra - im ha - re ze me-shu - bach ha -

**Adagio misterioso**

132 re ze me-shu - bach ma - a - se be - ra - bi E - li -

135 e - zer ve - ra - bi Ye - ho - shu - a ve - ra - bi El - l' - a - zar ben A -

138 zar - ya ve - ra - bi A - ki - va ve - ra - bi Tar - fon — she - ha -

141      yu me - su - bim      biv - ne ve - rak — ve - ha - yu me - sap - rim —      biy'-tsi-

144      at mits - ra - im      kol o - to — ha - lai - la      ad she - ba - u tal - mi - de - hem      ve-am-

147      ru — la - hem —      ra-bo - tei - nu ra - bo - te 3- nu      hi - gi a      ze - man —      kri-at

150      sh' - ma      shel sha-cha - rit      sh' - ma      yis - ra - el 3 —      a-do - nay      e - lo - he - nu      a-do-

153      nay —      e - chad —





169

Moderato con anima *poco rit.* **A tempo**

172

*mf* *f*

ve - hi she-am - da la - a - vo -

176

te - nu la-a - vo - te - nu ve-la - nu she-lo e -

180

chad bil - vad om - dim a - le - nu le - cha-lo - te - nu she-lo - e -

**Sostenuto**

183

chad bil - vad om - dim a - le - nu le - cha-lo - te - nu e - la she - be - chol dor va - dor om -

187 dim a - le - nu le - cha - lo - te - nu ve - ha - ka - dosh ba - ruch hu

190 ve - ha - ka - dosh ba - ruch hu ma - tsi -

**Allegro maestoso con brio**

193 le - nu mi - ya - dam L'fi kach a - nach - nu cha - ya - vim le - ho -

198 dot le - ha - lel le - sha - be - ach le - fa - er le - ro - mem le - ha - der le - va -

**poco moderato**

201 rech le - a - le le - va - rech le - a - le ul - ka - les le -

204 mi she - a - sa la - a - vo - te - nu ve - la - nu et kol ha - ni - sim ha -

*rit. tempo I*  
207 e - - - le ho - tsi - - - a - nu me - av - dut le - che - rut mi - ya -

210 gon le - sim - cha u - me - e - vel le - yom - - - tov u - me - a - fe - la - - - le - or ga -

213 dol u - mi - shi - bud - - - li - g' - u - la ve - no -

216 mar le - fa - nav shi - ra cha - da - sha shi - ra cha - da - sha ha - le -

219 lu - - - - - ya veno - mar le - fa - nav ve - no - mar shi -

223 ra cha - da - sha shi - ra cha - da - sha shi - ra cha - da - sha ha - le -

226 lu - - - - - ya ha - le - lu -

229 ya ha - le - lu - - - - - ya

# אורטוריית חג החירות

## חלק א

Larghetto

אפרים אבילאה

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Cello

Contrabass

Piano / choir

*p*

*f*

*mf*

*p*

*f*

*mf*

*p*

*f*

*mf*

*p*

Allegretto con spirito

6

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno/ ch

*p*

*v*

This page of a musical score contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line.
- Ob.** (Oboe): Treble clef, melodic line.
- B♭ Cl.** (B-flat Clarinet): Treble clef, melodic line.
- Bsn.** (Bassoon): Bass clef, melodic line.
- Hn.** (Horn): Treble clef, rests.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, rests.
- Tbn.** (Trombone): Bass clef, rests.
- Tuba**: Bass clef, rests.
- Timp.** (Timpani): Bass clef, rests.
- Vln. I** (Violin I): Treble clef, melodic line.
- Vln. II** (Violin II): Treble clef, melodic line.
- Vla.** (Viola): Bass clef, melodic line.
- Vc.** (Violoncello): Bass clef, melodic line.
- Cb.** (Contrabass): Bass clef, melodic line.
- Pno./ch** (Piano/Chorus): Grand staff (treble and bass clefs), accompaniment.

The score is in the key of D major (two sharps) and consists of five measures. The woodwinds and strings are active throughout, while the brass and percussion are mostly at rest. The piano part provides a harmonic and rhythmic foundation.



Larghetto

16

Fl. *p*

Ob. *p*

B $\flat$  Cl. *p*

Bsn. *p*

Hn.

B $\flat$  Tpt. *f*

Tbn. *f* *mf*

Tuba

16

Timp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

16

Pno./ch *mf* *p*

Musical score for orchestra and strings, measures 22-26. The score is written in D major (two sharps) and 4/4 time. The instruments and their parts are:

- Fl.** (Flute): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- Ob.** (Oboe): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- B♭ Cl.** (B-flat Clarinet): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- Bsn.** (Bassoon): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- Hn.** (Horn): Measures 22-24 are silent. Measure 25 has a whole note chord of G5, B5, D6, and E6. Measure 26 has a whole note chord of G5, B5, and D6. Dynamics: *f* in measure 25, *p* in measure 26.
- B♭ Tpt.** (B-flat Trumpet): Silent throughout.
- Tbn.** (Trombone): Silent throughout.
- Tuba**: Silent throughout.
- Timp.** (Timpani): Silent throughout.
- Vln. I** (Violin I): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- Vln. II** (Violin II): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- Vla.** (Viola): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- Vc.** (Violoncello): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- Cb.** (Cello): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.
- Pno/ ch** (Piano/Conductor): Measures 22-24 have eighth-note patterns. Measures 25-26 have a whole note rest, then a half note G5, and a quarter note F#5.

Rit. A tempo

28

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno./ch

*p*

Detailed description: This page of a musical score covers measures 28 through 33. The tempo markings are 'Rit.' (Ritardando) for measures 28-30 and 'A tempo' for measures 31-33. The score is arranged in systems. The first system includes Flute, Oboe, Bass Clarinet, and Bassoon. The second system includes Horn, Trumpet (B♭), Trombone, and Tuba. The third system includes Timpani. The fourth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The fifth system includes Piano/Chorus. The key signature has two sharps (F# and C#). The time signature is 4/4. The score contains various musical notations including notes, rests, dynamics (p), and articulation marks.

This musical score page covers measures 34 through 39 of a symphony. The key signature is two sharps (D major), and the time signature is 4/4. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Melodic line with slurs and accents, starting on a whole note in measure 34.
- Ob.** (Oboe): Similar melodic line to the flute, with slurs and accents.
- B♭ Cl.** (B-flat Clarinet): Sustained notes, mostly whole notes, with a dynamic marking of *f* in measure 39.
- Bsn.** (Bassoon): Sustained notes, mostly whole notes, with a dynamic marking of *f* in measure 39.
- Hn.** (Horn): Rests throughout the entire passage.
- B♭ Tpt.** (B-flat Trumpet): Melodic line with slurs and accents, starting on a whole note in measure 34.
- Tbn.** (Trombone): Melodic line with slurs and accents, starting on a whole note in measure 34.
- Tuba**: Sustained notes, mostly whole notes, with a dynamic marking of *f* in measure 39.
- Timp.** (Timpani): Rests throughout the entire passage.
- Vln. I** (Violin I): Melodic line with slurs and accents, starting on a whole note in measure 34.
- Vln. II** (Violin II): Melodic line with slurs and accents, starting on a whole note in measure 34.
- Vla.** (Viola): Sustained notes, mostly whole notes, with a dynamic marking of *f* in measure 39.
- Vc.** (Violoncello): Sustained notes, mostly whole notes, with a dynamic marking of *f* in measure 39.
- Cb.** (Cello): Sustained notes, mostly whole notes, with a dynamic marking of *f* in measure 39.
- Pno./ch** (Piano/Conductor): Accompanying figures in both staves, with a dynamic marking of *f* in measure 39.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*) to guide the performance.

40

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p*

B♭ Tpt. *p* *mf*

Tbn. *p* *mf*

Tuba *p* *mf*

Timp.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Pno./ ch *p* *mf*

45

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno/ ch

V

Detailed description: This page of a musical score covers measures 45 to 50. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged for a full orchestra and piano. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Baritone Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part (Pno/ ch) is written for both hands. Measure 45 is marked with a '45' above the staff. The score features various musical notations such as rests, eighth notes, quarter notes, and half notes. A fermata is present over a note in the Flute part in measure 49. A 'V' marking is placed above the Violin I staff in measure 49. The piano part provides harmonic support with chords and moving lines in both hands.

50

Fl. *ff* *p* *mf*

Ob. *ff* *p* *mf*

B♭ Cl. *ff* *p* *mf*

Bsn. *ff* *p* *mf*

Hn.

B♭ Tpt. *ff* *p* *mf*

Tbn. *ff* *p* *mf*

Tuba *ff* *p* *mf*

Timp. *ff* *p* *mf*

Vln. I *ff* *p* *mf*

Vln. II *ff* *p* *mf*

Vla. *ff* *p* *mf*

Vc. *ff* *p* *mf*

Cb. *ff* *p* *mf*

Pno./ch *ff*

This musical score page contains measures 55 through 60 of a symphony. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Melodic line with eighth-note patterns.
- Ob.** (Oboe): Melodic line with eighth-note patterns.
- B♭ Cl.** (B-flat Clarinet): Melodic line with eighth-note patterns.
- Bsn.** (Bassoon): Melodic line with eighth-note patterns.
- Hn.** (Horn): Rested throughout these measures.
- B♭ Tpt.** (B-flat Trumpet): Melodic line with eighth-note patterns.
- Tbn.** (Trombone): Melodic line with eighth-note patterns.
- Tuba**: Melodic line with eighth-note patterns.
- Timp.** (Timpani): Rhythmic accompaniment with eighth notes and rests.
- Vln. I** (Violin I): Melodic line with eighth-note patterns.
- Vln. II** (Violin II): Melodic line with eighth-note patterns.
- Vla.** (Viola): Melodic line with eighth-note patterns.
- Vc.** (Violoncello): Melodic line with eighth-note patterns.
- Cb.** (Cello): Melodic line with eighth-note patterns.
- Pno./ch** (Piano/Conductor): Accompaniment with chords and eighth-note patterns.



Rit.

Larghetto

61

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno/ ch

*f*

*mp*

Largo maestoso

65

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno./ch

*f*

*p*

*f*

*f*

*f*

*f*

*f*

ha lach-ma an - ya di a - cha - lu av - ha - ta - na bear-

**Rit.** **A tempo**

68

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno./ch

a de mits-ra - yim kol dich-fin ye - te ve-ye - chol kol dits-rich ye - te ve-yif - sach ha -

71

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno./ch

sha - ta ha - cha le-sha - na ha - ba - a be-ar - a de yis - ra - el ha - sha - ta av - de le-sha-

Rit.

Andante sostenuto

74

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn.

B♭ Tpt. *ff*

Tbn. *ff*

Tuba

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Pno./ch

na ha-ba - a be-ne cho - rin

Detailed description: This page of a musical score covers measures 74, 75, and 76. The score is for a full orchestra and piano/chorus. The key signature is two sharps (D major or F# minor), and the time signature is 3/4. The tempo markings are 'Rit.' (Ritardando) at the start of measure 74 and 'Andante sostenuto' at the start of measure 75. The dynamic marking *ff* (fortissimo) is used for the woodwinds, brass, and strings in measure 74. The piano part features a vocal line with the lyrics 'na ha-ba - a be-ne cho - rin' and a piano accompaniment. The score is divided into three measures, with a double bar line at the end of measure 76.

78

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno./ ch

ma nish-ta-na ha-lai - la ha-ze mi -

*pp*

*pp*

*pp*

*pp*

*pp*

81

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno/ ch

kol ha - lei - lot mi - kol ha - lei - lot she-be - chol ha-lei-lot a - nu och-lim cha - mets u - ma - tsa cha-

*f*

85

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno./ ch

85

mejs u - ma - tsa ha - lai - la ha - ze <sub>3</sub> ha - lai - la ha - ze ha - lai - la ha - ze <sub>3</sub> ha - lai - la ha - ze ku - lo ma - tsa ku -



89

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno./ch

lo ma - tsa ha - lai - la ha - ze ha - lai - la ha - ze ha - lai - la ha - ze ha - lai - la ha - ze ku -

Detailed description of the musical score: The score is for measures 89, 90, and 91. It includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass, and Piano/Chorus. The key signature has one flat (B♭). The flute and violin I parts feature triplet patterns. The piano part provides harmonic support with chords and a melodic line. The vocal line at the bottom is in Chinese characters with pinyin: 'lo ma - tsa ha - lai - la ha - ze ha - lai - la ha - ze ha - lai - la ha - ze ha - lai - la ha - ze ku -'. The tempo and dynamics are not explicitly marked, but there are 'arco' markings for the violins.

Rit.

92

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno./ ch

lo ma - tsa - ku - lo ma - tsa

*f*

*f*

*f*

*f*

8

*f*

*f*

*f*

# אורטורית חג החירות

## חלק ב

Commodo

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Cello

Contrabass

Voice

Piano

*pizz.*

*arco*

*mp*

*mf*

a - va - dim ha - yi - nu le-far - o — be-mits - ra - yim a - va - dim ha - yi - nu le-far-

Fl.  
 Ob.  
 B♭ Cl.  
 Bsn.  
 Hn.  
 B♭ Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.  
 Pno.

6  
 o — be - mits - ra - yim    va - yo - tsi - e - nu a - do - nai — e - lo - he - nu    va -

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

yo - tsi - e - nu a - do - nay e - lo - he - nu

be - yad cha - za - ka u - viz -

pizz.

pizz.

pizz.

pizz.

pizz.

*12*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*12*

ro - a n'tu - ya

be'yad cha-za - ka u - viz - ro - a n'tu - ya

be-yad cha-za - ka u - viz -

Pno.

16  
 Fl. *mf* *p*  
 Ob. *mf*  
 B♭ Cl. *mf*  
 Bsn. *mf*  
 Hn.  
 B♭ Tpt. *mf*  
 Tbn. *mf*  
 Tuba *mf*  
 Timp.  
 Vln. I arco *mf* pizz. *p*  
 Vln. II arco *mf* pizz. *p*  
 Vla. *mf* arco pizz. *p*  
 Vc. *mf* arco pizz. *p*  
 Cb. *mf* *p*  
 Pno.

16  
 ro - a n'tu - ya \_\_\_\_\_  
 be - yad cha - z - ka u - viz - ro a n'tu - ya \_\_\_\_\_  
 ve - i - lu - lo ho - tsi ha - ka -

20  
Fl. *mf* *p*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

B♭ Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Timp.

Vln. I *mf* arco *p* pizz.

Vln. II *mf* arco *p* pizz.

Vla. *mf* arco *p* pizz.

Vc. *mf* arco *p* pizz.

Cb. *mf* arco *p* pizz.

20  
dosh ba - ruch hu ve - i - lu lo ho-tsi ha-ka - dosh ba-ruch hu et a - vo - te - nu

Pno.



24

Fl.

mf p

Ob.

B♭ Cl.

Bsn.

mf

Hn.

B♭ Tpt.

mf

Tbn.

Tuba

mf

Timp.

Vln. I

arco mf p pizz.

Vln. II

arco mf p pizz.

Vla.

arco mf p pizz.

Vc.

arco mf p pizz.

Cb.

arco mf mp pizz.

24

mi - mits - ra-yim ha - re - - - a - nu uv - ne\_\_ va-ne-nu anu

24

et a - vo - te - nu mi - mits - ra-yim

Pno.

29

Fl. *f* *p*

Ob. *f* *p*

B♭ Cl. *f*

Bsn. *f*

Hn.

B♭ Tpt. *f*

Tbn. *f*

Tuba *f*

Timp.

Vln. I *f* arco *p* pizz.

Vln. II *f* arco *p* pizz.

Vla. *f* arco *p*

Vc. *f* arco *p* pizz.

Cb. *f* *p*

29

uv - - - ne - - - va - - - ne - nu me - shu - ba - dim ha - yi - nu le - far - o - - -

29

Pno. le - far -

33

Fl. *mp*

Ob. *mp*

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

o be-mits - - - ra - yim

va - a - fi - lu ku - la - nu cha-cha - mim - - -

33

Pno.

ku -

37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

37

la - nu ne-vo - nim ku - la - nu ze-ke - nim ku - la - nu yod-im et ha-to -

Pno.

42

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

ra mits - va a - le - nu le - sa - per ul - sa - per bi - tsi - at

46

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Pno.

mits - ra - yim le - sa - per ul - sa - per le - sa - per ul - sa - per bi - tsi - at mits - ra - - -

50

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

50 im ve - chol ha-mar - be le - sa - per ul - sa - per bi - tsi - at mits - ra - im bi - tsi -

Rit.

55

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

55 at bi-tsi-at mits - ra - im ha - re ze meshu - bach ha - re ze me-shu -

Detailed description: This is a page of a musical score, page 53, featuring an orchestra and piano. The score is in 3/4 time and begins at measure 55. The tempo is marked 'Rit.' (Ritardando). The orchestration includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet in B-flat, Trombone, Tuba, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The piano part is in the bottom system. The lyrics are in Hebrew: 'at bi-tsi-at mits - ra - im ha - re ze meshu - bach ha - re ze me-shu -'. The score shows various musical notations including rests, dynamics (f), and articulation marks. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.



# Adagio Misterioso

60

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Tuba

60

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

ma - a-se be - ra-bi e-li - e - zer ve - ra-bi ye-ho - shu - a ve - ra-bi e-li - a - zar ben a -

60

bach

Pno.

65

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65 zar - ya ve - ra - bj a - ki - va ve - ra - bj tar - fon — she - ha - yu me - su - bin biv - ne — ve - rak ve - ha

Pno.

70

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

yu me - sap - rim — bi-ytsi - at mits - ra - yim kol o - to — ha - lai - la ad she - ba - u tal - mi - de - hem ve-am-

Pno.

74

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn.

B♭ Tpt. *f*

Tbn. *f*

Tuba *f*

Timp.

Vln. I

Vln. II

Vla.

Vc. *f*

Cb.

74 ru — la - hem — ra - bo - te - nu ra - bo - te - nu hi - gi - a ze - man — kri - at she - ma shel sh - cha - rit she

Pno. she -

78

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

78

ma is-ra-el a-do-nay e-lo-he-nu a-do-nay e-chad e-chad e-chad e-chad ve-e-chad

83

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

83 chad e-e-chad— e - chad e-chad ve-e-chad e - chad e - chad e - chad ve-e-chad —

Pno.

87

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Detailed description of the musical score: The score is for measures 87, 88, 89, and 90. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (B $\flat$  Tpt.), Trombone (Tbn.), and Tuba. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pno.) part is at the bottom. In measure 87, the Flute and Bassoon play a melodic line with eighth notes, while the Oboe plays a similar line with a flat. The strings play a rhythmic accompaniment of eighth notes. In measure 88, the woodwinds continue their melodic lines. In measure 89, the woodwinds play a melodic line with eighth notes, and the strings play a rhythmic accompaniment. In measure 90, the woodwinds play a melodic line with eighth notes, and the strings play a rhythmic accompaniment. The piano part features a complex rhythmic pattern in the right hand, including sixteenth notes and triplets, and a bass line with chords and eighth notes.

This musical score page covers measures 90, 91, and 92. It is arranged in a standard orchestral layout with the following parts and staves:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Bass Trombone (B♭ Tpt.).
- Brass:** Trombone (Tbn.) and Tuba.
- Drums:** Timpani (Timp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Piano (Pno.):** Grand piano.

Measure 90 starts with a dynamic marking of *90*. The woodwinds and brass are mostly silent, with some rests. The strings and piano play more active parts, including triplets and sixteenth-note patterns. Measure 91 features a prominent violin I solo with a long melodic line and a triplet. The piano accompaniment continues with complex rhythmic patterns. Measure 92 concludes with a final chordal structure for the piano and strings.



93

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

This musical score page covers measures 93 through 98. The instruments are arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are mostly silent, with some woodwinds playing sustained notes in the final measure. The string section (Violins I and II, Viola, Violoncello, Contrabass) and the Piano part are more active. The Piano part features a complex texture with triplets and sixteenth-note patterns in both hands. The Violin I part has a melodic line with triplets. The Violoncello and Contrabass parts play rhythmic patterns with triplets. The Violin II, Viola, and Tuba parts play sustained chords. The score concludes with a double bar line and repeat signs in the final measure.

Moderato con Anima

Rit. A tempo

99

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

ve - hi she-am - da la-a-vo - te - - nu la-a-vo - te - nu ve - la - - -

*f* *mf*

*f* *mf*

*f* *mf*

*mf*

*mf*

*f* *mf*

*mf*

105

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

105 nu she-lo e chad bil-vad a-mad a-le-nu le cha-lo-te - nu she-lo - e chad she-lo e-chad she-lo - e

Sostenuto

109

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

109

e - la she - be - chol dor va - dor om - dim a - le - nu le - cha - lo - te - nu

109

cha - lo - te - ne e ve - ha - ka -

Pno.

Detailed description: This is a page of a musical score for orchestra and piano. The score is in G major (one sharp) and 4/4 time. It begins at measure 109. The tempo is marked 'Sostenuto'. The orchestration includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet in B-flat, Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part is for Piano. The vocal line is written in a single staff. The score features various musical notations such as slurs, accents, and triplets. The lyrics are in Italian and are placed below the vocal line and the piano part.

114

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

dosh ba - ruch hu      ve - ha - ka - dosh ba - ruch hu      ma - tsi -

ve - ha - ka - dosh ba - ruch hu      ve - ha - ka - dosh

Detailed description: This page of a musical score covers measures 114 to 117. It includes staves for Flute, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass, and Piano. The vocal lines are written in a single staff with lyrics in Russian. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score features various musical notations such as rests, notes, beams, and slurs. The vocal lines are:   
 Measure 114: dosh ba - ruch hu (Flute and Violin I have a long note)   
 Measure 115: ve - ha - ka - dosh ba - ruch hu (Flute and Violin I have a long note)   
 Measure 116: ma - tsi - (Flute and Violin I have a long note)   
 Measure 117: ve - ha - ka - dosh (Flute and Violin I have a long note)



124

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

124

124

be - ch le - fa - er le - ro - mem le - ha - der le - va - rech le - a - le le - va - rech le - a - le ul - ka - les le -

Rit.

129

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

129

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Pno.

mi she - a - sa la - a - vo - te - nu ve - la - nu et kol ha - ni - sim ha - e - - - lu ho -

*mf*

*mf*

*mf*



Tempo I

133

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

133

tsi - - a - nu me - av - dut le - che - rut mi - ya - gon le - sim - cha u - me - e - vel le - yom - - tov u - me - a - fe -



141

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

mar le-fa - nav shi - ra cha-da - sha shi - ra cha-da - sha ha - le - lu - - - -

145

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

ya ve-no - mar le - fa - nav ve-no - mar shi - ra cha-da - sha shi -

ya ha - le - lu

149

Fl. *mf cresc.*

Ob. *mf cresc.*

B♭ Cl. *cresc.*

Bsn. *mf cresc.*

Hn.

B♭ Tpt. *mf cresc.*

Tbn. *mf cresc.*

Tuba *mf cresc.*

Timp. *mf*

Vln. I *mf cresc.*

Vln. II *mf*

Vla. *mf cresc.*

Vc. *mf cresc.*

Cb. *mf cresc.*

Pno.

149 ra cha-da - sha sh - ra cha-da - sha ha - le - lu

ya ha - le - lu

Rit.

153

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

153

ya ha - le - lu - - - ya ha - le - lu - - - ya

Pno.



*Ephraim as a young man  
Warsaw 1903*



*Niswitzkies and relatives in Mödling, Austria  
Ephraim (top center), Miriam (2nd from left, front row)*



*Music school in Mödling*



PARTICULARS RELATING TO APPLICANT.  
 اوصاف الطالب او الطالبة  
 פרטים בנוגע למבקש(ת)

Place and date of birth Wolozin, Biand; 15.3.1881. 15.3.1881; וולוזין, פולניה; 15.3.1881  
 مكان وتاريخ الولادة  
 מקום הולדת(ה) ויום הולדת(ה)

Nationality Austrian. الجنسية: النمساوية  
 الميقات(ה)

Trade or occupation Music teacher. סורה לנגינה.  
 المهنة او الصنعة  
 משלוח יד(ה)

Unmarried, married, widowed or divorced Married. נשוי.  
 غير متزوج او غير متزوجة. متزوج او متزوجة. ارملة او ارملة. مطلق او مطلقه  
 בלתי נשוי(אה). נשוי(ה). אינ(ה) או גרושה(ה)

Name of wife Miriam nee Kosbowski. מרים לבית כוסבווסקי.  
 اسم الزوجة  
 שם אשתו

Names of Children	שמות הילדים	اسماء الأولاد	Dates of Birth תاريخ ولادتهم
Benjamin	בנימין	בנימין	4.12.1930

Sworn on ~~affirmation~~ and subscribed this *Twenty third* day of *November* 1934.  
 (Signature) *M. Wolozin* (Title)

Signature of holder *Ephraim Abiliah*

INSPECTOR OF IMMIGRATION, JAFFA  
 JERUSALEM

Document, 1934



Palestine, 1936  
 Ephraim, Miriam, and Arie (Ephraim's brother)  
 Benny in front



*Ensemble - Ephraim with cello, College des Frères, Jaffa*



*Ephraim Abileah (center) with his music students.  
College des Frères, Jaffa, May, 1932.*



*Teaching piano*



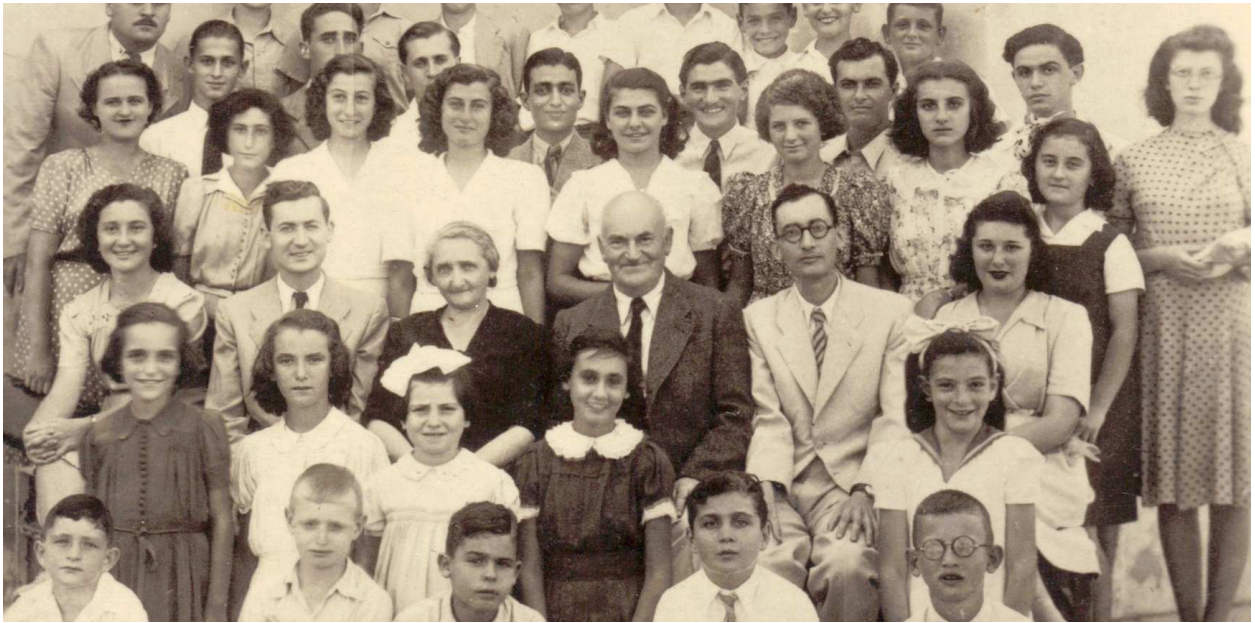
*Piano store office  
Joseph, Ephraim, and Rudolph*



*Jaffa store*



*Jaffa store*



*Music school  
Ephraim and Miriam in the center with Rudy left, and Willi on the right*



*Ephraim and Miriam*

Founded in  
1908 at Vienna.  
The name of  
MUSIC-  
UNIVERSUM  
was adopted in  
1918 in Austria.  
Reorganized in  
1941 at Haifa.

הוראה  
מכירה  
השאלה  
תקונים  
ספרים

אונברסום למוסיקה  
יבנה דת הכב אים 6 בקרבת ארמון  
אבילאה

6 PROPHET ST. HAIFA HARMON  
MUSIC UNIVERSUM

ABILEAH  
STUDIO  
SALE  
HIRE  
REPAIRS  
LIBRARY

G-ADY

נוסד בוינה בשנת  
1908. קבל את השם  
אונברסום  
למוסיקה  
בשנת 1918  
באוסטריה.  
אורגן מחדש בחיפה  
בשנת 1941.

Among the principal aims of the school the thorough tuition in Theoretical Subjects & Ensemble Music are to be pointed out. The board of teachers was composed last year of members of the family Abileah in the following branches:

1. Prof. E. Abileah:  
Piano, Theory, Harmony and Management.
2. Mrs. M. Abileah:  
Piano & Supervision of order and conduct.
3. J. W. Abileah:  
Violin, Viola, Orchestra and Administration.
4. A. R. Abileah:  
Violoncello & Chamber music.

Owing to the great number of new inscriptions the following teachers have been co-operating in the course of this year.

1. J. Mejerowicz: Violin.
2. Dr. E. Jacobson: Violin.
3. Dr. Kerpen: Accordeon and Jazz music.
4. G. Bodenheimer: Clarinet and Block-flute.

בין המטרות העקרויות של בית הספר יש להדגיש את הלמוד היסודי של מקצועות תאורטיים ומוסיקה משותפת. חבר המורים אשתקד היה מורכב מכני משפחת אבילאה בתפקידים כדלקמן:

- א. פרוץ' אפרים אבילאה:  
פסנתר, תאוריה, הרמוניקה והנהלת בית הספר.
- ב. גב' מרים אבילאה:  
פסנתר והשגחה על סדר והתנהגות.
- ג. יוסף ו. אבילאה:  
כנור, ויאולה, תזמורת ואדמיניסטרציה.
- ד. אבשלום ר. אבילאה:  
צ'לו ומוסיקה קאמרית.

לרגלי רבוי התלמידים שותפו בפעולה השנה גם המורים:

- א. י. מאירוביץ; כנור.
- ב. ד"ר יעקובסון; כנור.
- ג. ד"ר קרפן; אקורדיון ומוסיקת ג'ז.
- ד. גד בודנהיימר; קלרינט וחלילית.

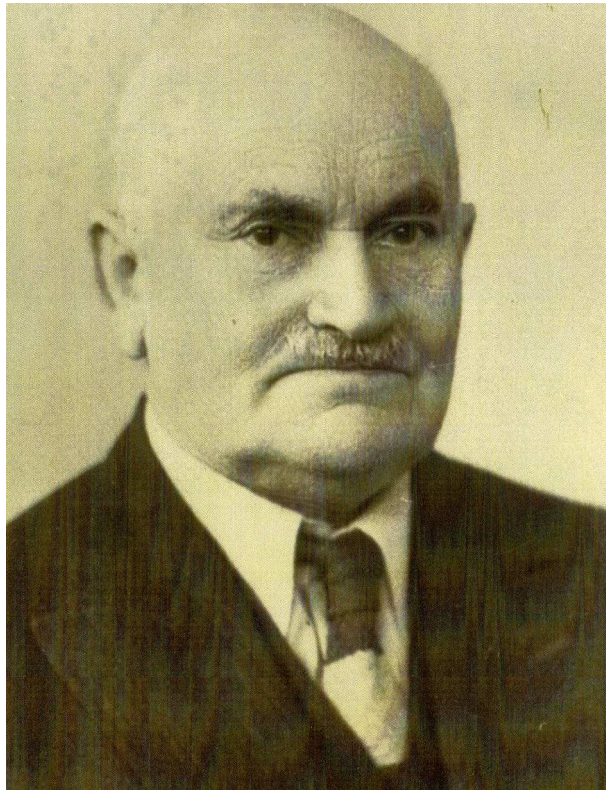
וכן יש בדעת האוניברסום להרחיב את חבר המורים בשנה הבאה.

EPHRAIM ABILEAH

Leaflets for Piano  
Tutten

VARIATION ON "HAVA NAGILA"  
(ETUDE)

EDITION OF THE STUDIO  
MUSIC UNIVERSUM ABILEAH LTD.  
HAIFA, HANEVIIM ST. 6



*Ephraim and Miriam*



# אורטורית חג החירות חלק ב

## Commodo

Musical score for Bassoon, Commodo section, measures 1-28. The score is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). It features various dynamics including *mp*, *mf*, and *f*, along with articulation marks like accents and slurs. Measure numbers 2, 28, and 28 are indicated above the staff. The section concludes with a *Rit.* marking.

## Adagio Misterioso

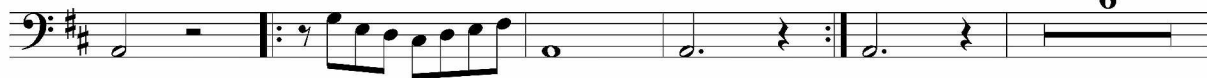
Musical score for Bassoon, Adagio Misterioso section, measures 16-10. The score is written in bass clef with a key signature of one flat (Bb). It features a dynamic of *f*. Measure numbers 16, 5, and 10 are indicated above the staff. The section concludes with a key signature change to two sharps (D major) and a common time signature (C).

## Moderato con Anima

## Rit. A tempo

Musical score for Bassoon, Moderato con Anima section. The score is written in bass clef with a key signature of two sharps (D major) and a common time signature (C).

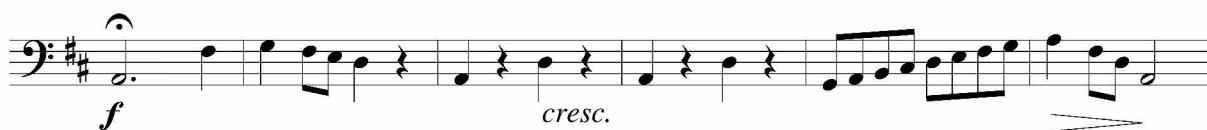
Sostenuto  
6



Allegro maestoso



Rit. Tempo I



# אורטורית חג החירות

## חלק ב

Commodo pizz. arco

mf

pizz. arco

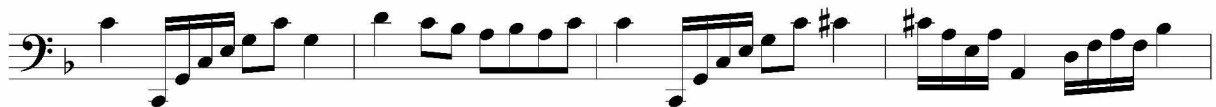
f

pizz. p

arco mf p

arco mf

pizz. p arco mf



Rit.



**Adagio Misterioso**



Moderato con Anima

Rit. A tempo

Sostenuto

Allegro maestoso

Rit.

Tempo I

# אורטורית תג החירות

## חלק ב

### Commodo

Musical score for the Commodo section, measures 1-28. The music is in G major and common time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *mp* to *f*. A *Rit.* marking is present at the end of the section.

### Adagio Misterioso

Musical score for the Adagio Misterioso section, measures 16-28. The music is in G major and common time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* to *mf*. A *Rit.* marking is present at the end of the section.

### Moderato con Anima

### Rit. A tempo

Musical score for the Moderato con Anima section, measures 18-28. The music is in G major and common time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* to *mf*. A *Rit. A tempo* marking is present at the end of the section.

Sostenuto

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melodic line with a repeat sign, followed by a quarter rest, a quarter note, and a quarter rest. A fermata is placed over the quarter note, with the number '4' written above it. The staff concludes with a quarter note and a quarter rest.

Allegro maestoso

Musical staff 2: Treble clef, key signature of three sharps, common time signature. The staff begins with a quarter rest, followed by a series of eighth notes. A fermata is placed over the final eighth note. The staff then changes to common time and contains a half note, a dotted half note, and a whole note. The dynamic marking *ff* is placed below the staff.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a continuous eighth-note melody.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a series of chords, primarily dyads and triads, with some sixteenth-note patterns.

Rit.

Tempo I

Musical staff 5: Treble clef, key signature of three sharps. The staff begins with a quarter note, followed by a quarter rest, and then a series of eighth notes. The tempo marking *Tempo I* is placed above the staff.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a series of chords. A dynamic marking *p* is placed below the first chord, and a *f* marking is placed below a later chord. A *cresc.* marking is placed below the final chord.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a series of chords with some eighth-note patterns. There are three hairpins (crescendo and decrescendo) below the staff.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a series of eighth notes. A *cresc.* marking is placed below the staff.

Rit.

Musical staff 9: Treble clef, key signature of three sharps. The staff contains a series of chords. The final three chords are marked with a fermata and the number '8' above them, indicating an eight-measure rest.



# אורטורית הג החירות

## חלק ב

Commodo

The musical score consists of ten staves of music in bass clef, 6/8 time, with a key signature of one flat (B-flat). The tempo is marked 'Commodo'. The score includes various articulations and dynamics:

- Staff 1: Starts with a whole rest, followed by eighth notes. Dynamics: *pizz.*, *mf*, *arco*.
- Staff 2: Continues with eighth notes and a half note. Dynamics: *pizz.*.
- Staff 3: Features sixteenth notes and eighth notes. Dynamics: *f*, *pizz.*, *p*.
- Staff 4: Includes eighth notes and a half note. Dynamics: *arco*, *mf*, *pizz.*, *p*, *arco*, *mf*.
- Staff 5: Shows eighth notes and a half note. Dynamics: *pizz.*, *p*, *arco*, *mf*.
- Staff 6: Contains eighth notes and a half note. Dynamics: *pizz.*, *mp*, *f*, *pizz.*, *p*.
- Staff 7: Features eighth notes and a half note.
- Staff 8: Includes eighth notes and a half note.
- Staff 9: Shows eighth notes and a half note.
- Staff 10: Ends with eighth notes and a half note.

Rit.

*f*

**Adagio Misterioso**

**Moderato con Anima**

*mf*

**Rit. A tempo**

4

Allegro maestoso

*ff*

Rit. Tempo I

*mf*

*f* *p* *f* *p*

*cresc.*

*mf* *cresc.*

Rit.

# אורטורית חג החירות

## חלק ב

### Commodo

*mp* > *mf*  
*f*  
*p* *mf*  
*p* *mf*  
*p* *mf*  
*p* *f*  
*p*  
*mp*

40



Musical staff 40-44: Treble clef, key signature of one flat. Measures 40-44 contain eighth and sixteenth note patterns.

45



Musical staff 45-48: Treble clef, key signature of one flat. Measures 45-48 contain eighth and sixteenth note patterns.

49



Musical staff 49-52: Treble clef, key signature of one flat. Measures 49-52 contain eighth and sixteenth note patterns.

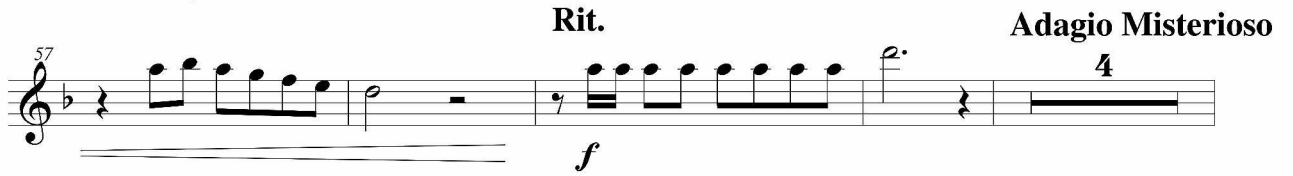
53



Musical staff 53-56: Treble clef, key signature of one flat. Measures 53-56 contain eighth and sixteenth note patterns.

57

Rit. Adagio Misterioso



Musical staff 57-64: Treble clef, key signature of one flat. Measure 57 starts with a fermata. Measure 58 has a dynamic marking *f*. Measure 60 has a dynamic marking *f*. Measure 64 has a 4-measure rest. The tempo marking *Adagio Misterioso* is positioned above the staff.

65



Musical staff 65-71: Treble clef, key signature of one flat. Measures 65-71 contain eighth and sixteenth note patterns.

72



Musical staff 72-76: Treble clef, key signature of one flat. Measures 72-76 contain eighth and sixteenth note patterns, including a triplet in measure 75.

77



Musical staff 77-80: Treble clef, key signature of one flat. Measures 77-80 contain eighth and sixteenth note patterns, including a triplet in measure 79 and a dynamic marking *f* in measure 78.

81

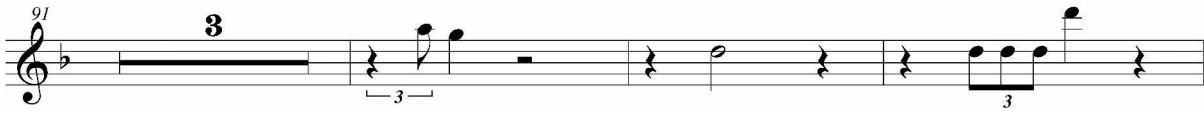


Musical staff 81-85: Treble clef, key signature of one flat. Measures 81-85 contain eighth and sixteenth note patterns.

86

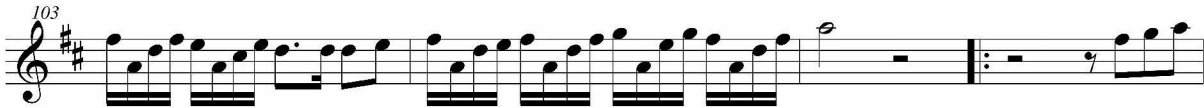


Musical staff 86-90: Treble clef, key signature of one flat. Measures 86-90 contain eighth and sixteenth note patterns, including a triplet in measure 89.



Moderato con Anima

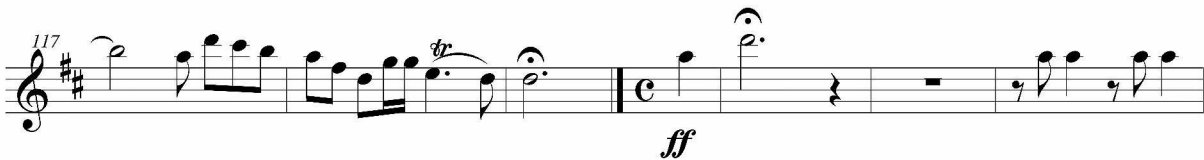
Rit. A tempo



Sostenuto



Allegro maestoso



Rit.

Tempo I



139

*f* *cresc.*

Musical staff 139-144: Treble clef, key signature of two sharps (F# and C#). The staff contains six measures. Measure 139 starts with a half note F#4, followed by eighth notes G#4, A4, B4, C5, and D5. Measure 140 has a whole note E5 with a fermata. Measure 141 is a whole rest. Measure 142 has eighth notes D5, C5, B4, and A4. Measure 143 has eighth notes G4, F#4, E4, and D4. Measure 144 has a whole note C4.

145

**Rit.**

Musical staff 145-148: Treble clef, key signature of two sharps. The staff contains four measures. Measure 145 has quarter notes F#4, G#4, A4, and B4. Measure 146 has quarter notes C5, B4, A4, and G#4. Measure 147 has quarter notes F#4, E4, D4, and C4. Measure 148 has quarter notes B3, A3, G3, and F#3.

149

*mf cresc.*

Musical staff 149-154: Treble clef, key signature of two sharps. The staff contains six measures. Measure 149 has a whole note F#4 with a fermata. Measure 150 has a whole note G#4 with a fermata. Measure 151 has a whole note A4 with a fermata. Measure 152 has quarter notes B4, A4, G#4, and F#4. Measure 153 has quarter notes E4, D4, C4, and B3. Measure 154 has quarter notes A3, G3, F#3, and E3.

155

Musical staff 155-157: Treble clef, key signature of two sharps. The staff contains three measures. Measure 155 has a whole note F#4 with a fermata. Measure 156 has a whole note G#4 with a fermata. Measure 157 has a whole note A4 with a fermata. A long slur covers all three measures.

# אורטורית חג החירות

## חלק ב

**Commodo**  
2  
*mp*

**Rit.** **Adagio Misterioso**  
48  
*f* *pp*

**Moderato con Anima** **Rit.**  
65 29

**A tempo** **Sostenuto** **Allegro maestoso**  
102 4 2 10 6

**Rit.** **Tempo I**  
126 3 7 21

**Rit.**  
154



# אורטורית חג החירות

## חלק ב

Commodo

The musical score is written for Oboe in 2/4 time. It consists of eight staves of music. The key signature has one flat (B-flat). The tempo is marked 'Commodo'. The score includes various dynamics: *mp*, *mf*, *f*, and *p*. There are also articulation marks such as accents (>) and slurs. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The first staff starts with a double bar line and a fermata over a quarter note, followed by a series of eighth notes. The second staff continues with eighth notes and a fermata. The third staff has a series of eighth notes with slurs. The fourth staff has eighth notes with slurs and a fermata. The fifth staff has eighth notes with slurs and a fermata. The sixth staff has eighth notes with slurs and a fermata. The seventh staff has eighth notes with slurs and a fermata. The eighth staff has eighth notes with slurs and a fermata.

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a series of eighth and quarter notes, starting with a sharp sign (F#) on the first note. A long horizontal line is drawn below the staff, spanning most of its width.

Rit.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a series of eighth and quarter notes. A long horizontal line is drawn below the staff, ending with a dynamic marking of *f* (forte).

**Adagio Misterioso**

Musical staff 3: Treble clef, key signature of one flat. The staff contains eighth notes with accents (>) and slurs (<). Dynamic markings include *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' above it.

Musical staff 4: Treble clef, key signature of one flat. The staff contains eighth notes with accents and slurs. Dynamic markings include *p* (piano) and *f* (forte). A triplet of eighth notes is marked with a '3' above it.

Musical staff 5: Treble clef, key signature of one flat. The staff contains eighth notes with accents and slurs. Dynamic markings include *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano).

Musical staff 6: Treble clef, key signature of one flat. The staff contains eighth notes with accents and slurs. Dynamic markings include *f* (forte). A triplet of eighth notes is marked with a '3' above it.

Musical staff 7: Treble clef, key signature of one flat. The staff contains eighth notes with accents and slurs. A dynamic marking of *p* (piano) is present.

Musical staff 8: Treble clef, key signature of one flat. The staff contains sixteenth notes with accents and slurs. A dynamic marking of *f* (forte) is present.

Moderato con Anima

Rit.

Musical staff 9: Treble clef, key signature of one flat. The staff begins with a fermata over a whole note, with an '8' written above it. It then continues with a series of notes in a new key signature of two sharps (D major). A dynamic marking of *f* (forte) is present.

A tempo

Sostenuto

Allegro maestoso

Rit.

Tempo I

Rit.

# אורטורית חג החירות

## חלק ב

**Commodo**  
a - va - dim ha - yi - nu le-far - o — be-mits-ra-yim a - va -

5 dim ha - yi - nu le-far - o — be-mits-ra-yim va - yo - tsi - e - nu a-do-

8 nai — e - lo-he-nu va - yo-tsi - e - nu a-do - nay e - lo-he-nu

12 be'yad cha - za - ka u - viz - ro - a n'tu - ya —

The image shows a piano score for a piece titled 'Commodo'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Hebrew, with some words in Latin script. The first system starts with 'a - va - dim ha - yi - nu le-far - o — be-mits-ra-yim a - va -'. The second system starts with '5 dim ha - yi - nu le-far - o — be-mits-ra-yim va - yo - tsi - e - nu a-do-'. The third system starts with '8 nai — e - lo-he-nu va - yo-tsi - e - nu a-do - nay e - lo-he-nu'. The fourth system starts with '12 be'yad cha - za - ka u - viz - ro - a n'tu - ya —'. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

15 be - yad cha-z-ka u-viz - ro a n'tu - ya

19 ve-i - lu lo ho-tsi ha-ka - dosh ba-ruch hu

23 et a - vo - te - nu mi - mits - ra-yim

28 le-far-

33 o - be-mits - ra-yim ku - la - nu ne-vo -

38 nim ku - la - nu ze-ke - nim ku - la - nu yod-im et ha-to - ra mits-

43 va a - le - nu lesa - per ul-sa-per bi-tsi - at mits - ra - yim le-sa-

47 per ul-sa-per le-sa - per ul-sa-per bi - tsi - at mits-ra - im ve - chol ha-mar - be le-sa-

52 per ul-sa-per bi-tsi - at mits-ra - im bi-tsi - at bi-tsi-at mits - ra - im ha -

57 re ze meshu - bach ha - re ze meshu - bach

**Rit.** **Adagio Misterioso**

62

66

70

75

she - ma is-ra-el a-do

79

nay e-lo-he-nu a-do - nay e - chad e - chad e - chad e - chad ve-e-chad

83

88

91

94

99

Moderato con Anima

Rit.

A tempo

ve - hi she-am - da la - a - vo -



103 te - nu la-a-vo - te - nu ve-la - nu she-lo e -

she-lo e chad she-lo e-chad

107 chad bil - vad a - mad a - le - nu le cha-lo - te - nu 2. cha-lo - te - ne e

she-lo - e

**Sostenuto**

110 3 ve-ha-ka - dosh ba-ruch hu ve-ha-ka-

116 dosh ba - ruch hu ma - tsi - le - nu miya-dam

ve - ha - ka - dosh

**Allegro maestoso**

119 l'fi - chach a - nach-nu cha - ya - vim le - ho - dot le - ha - lel le - sha -

124 be - ch le - fa - er le - ro - mem le - ha - der le - va - rech le - a - le le - va - rech le - a - le ul -

128 ka - les le - mi she - a - sa la - a - vo - te - nu ve - la - nu et kol ha - ni - sim ha - e - lu ho -

**Rit.**

**Tempo I**

133 tsi - a - nu me - av - dut le - che - rut mi - ya - gon le - sim - cha u - me -

136 e - vel le - yom — tov u - me - a - fe - la — le - or - ga - dol u - mi - shi -

139 bud — li - g' - u - la ve - no - mar le - fa - nav shi - ra cha - da - sha shi -

*p*

143 ra cha-da - sha ha-le - lu - - - - - ya veno - mar le - fa -

ya ha-le - lu \_\_\_\_\_

147 nav ve - no - mar shi - ra cha-da - sha shi - ra cha-da - sha sh -

150 ra cha-da - sha ha-le - lu - - - - - ya ha-le - lu -

ya ha-le - lu

154 ya ha - le - lu - - - - - ya \_\_\_\_\_

# אורטורית חג החירות

## חלק ב

**Commodo** **Rit.**

*mp*

60 **Adagio Misterioso**

65 **Moderato con Anima** **Rit. A tempo**

106 **Sostenuto**

117 **Allegro maestoso**

128 **Rit.** **Tempo I**

142 *cresc.* **Rit.** *mf*

150

# אורטורית חג החירות

## חלק ב

### Commodo

*mp* > *mf*

*f*

*mf* *mf*

*mf* *f*

Rit. Adagio Misterioso

*f* *pp*

18

Moderato con Anima Rit. A tempo

**Sostenuto****Allegro maestoso**

# אורטורית חג החירות

## חלק ב

**Commodo**

*mp* > *mf*

*f*

*mf*

*mf*

*f*

*pp*

*f*

**Rit.**

**Adagio Misterioso**

**Moderato con Anima**

**Rit.** **A tempo**

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter rest.

**Sostenuto**

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a melodic line with a triplet of eighth notes and a quarter note.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a melodic line with a quarter note, a quarter rest, and a quarter note.

**Allegro maestoso**

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a melodic line starting with a quarter note, followed by a half note, and ending with a quarter rest. The dynamic marking *ff* is present below the staff.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a melodic line with a triplet of eighth notes and a quarter note. The dynamic marking *f* is present below the staff. The word *Rit.* is written above the staff.

**Tempo I**

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a melodic line with a quarter note, followed by eighth notes, and ending with a quarter rest. The dynamic marking *f* is present below the staff.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a melodic line with a quarter note, a quarter rest, and a quarter note. The dynamic marking *cresc.* is present below the staff.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a melodic line with a quarter note, a quarter rest, and a quarter note.

Musical staff 9: Treble clef, key signature of three sharps. The staff contains a melodic line with a quarter note, followed by eighth notes, and ending with a quarter rest. The dynamic marking *mf* and *cresc.* are present below the staff.

**Rit.**

Musical staff 10: Treble clef, key signature of three sharps. The staff contains a melodic line with a quarter note, followed by eighth notes, and ending with a quarter rest. The word *Rit.* is written above the staff.





Musical score for bass clef, key of D major, 2/4 time signature. The score consists of eight staves. The first staff ends with a double bar line and a common time signature 'C' and a dynamic marking *ff*. The second staff has a fermata over the first note and a triplet of eighth notes. The third staff has a fermata over the eighth note and dynamic markings *Rit.* and *Tempo I*. The fourth staff has a fermata over the eighth note and a triplet of eighth notes. The fifth staff has a dynamic marking *cresc.*. The sixth staff has a dynamic marking *mf* and *cresc.*. The seventh staff has a dynamic marking *mf* and *cresc.*. The eighth staff has a dynamic marking *Rit.* and a fermata over the final note.

# אורטורית חג החירות

## חלק ב

**Commodo** pizz. arco

*mf*

pizz.

arco

*f* *p*

pizz. arco

*mf* *p* *mf*

pizz. arco

*p* *mf*

pizz. arco pizz.

*p* *f* *p*

*p*

*p*

*p*

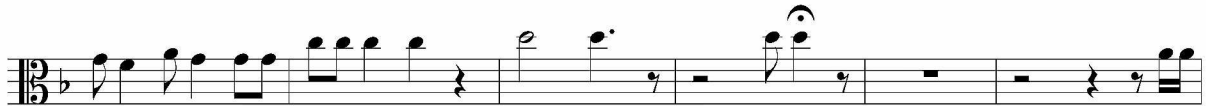


Rit.

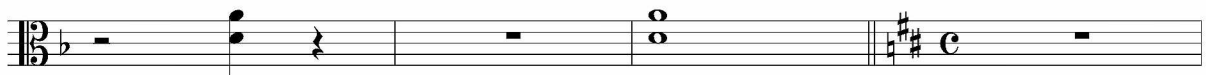
Adagio Misterioso



*f*



Moderato con Anima



Rit. A tempo



Sostenuto

3

Allegro maestoso

*ff*

Rit.

Tempo I

*f* *p* *f* *p*

*cresc.*

*mf cresc.*

Rit.

# אורטורית חג החירות חלק ב

**Commodo**    pizz.    arco

*mf*

7

pizz.

12

arco

*f*

pizz.

*p*

arco

17

*mf*

pizz.

*p*

arco

*mf*

22

pizz.

*p*

arco

*mf*

27

pizz.

*p*

arco

*f*

pizz.

*p*

32

37

42

47

52

57

**Rit.** **Adagio Misterioso**

63

68

73

78

83





127

Rit. Tempo I

132

*mf*

136

*f* *p*

140

*f* *p* *cresc.*

146

*mf cresc.*

151

Rit.

# אורטורית חג החירות

## חלק ב

**Commodo** pizz. arco

mf

pizz.

arco

f

p

arco

pizz.

mf

p

arco

mf

pizz.

p

arco

f

pizz.

p



Rit.



*f*

**Adagio Misterioso**



4

**Moderato con Anima**



Rit. A tempo

*f*



*mf*

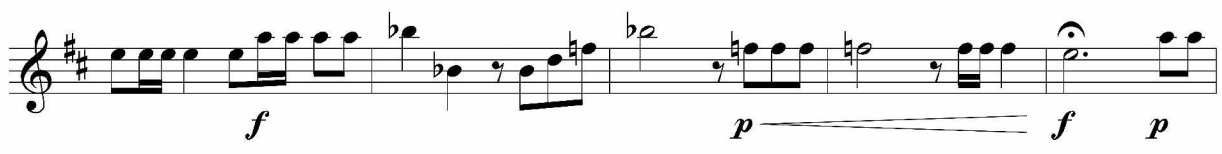
Sostenuto  
4



Allegro maestoso



Rit. Tempo I



Rit.



# סויטה להדלקת נר חנוכה

## אפרים אבילאה

### ברכה א

Voice

Piano

Pno.

Pno.

Ba - ruch a - ta a - do - nay

e - lo - he - nu me-lech ha - o - lam a - sher kid - sha - nu be - mi - tzvo -

tav ve - tzi - va - nu le - had - lik ner shel cha - nu - ka

ברכה ב

13

ba - ruch a - ta a-do - nay e-lo-

Pno.

16

he - nu me - lech ha - o - lam she-a - sa ni - sim la - a - vo -

Pno.

19

te - - - nu ba-ya - mim ha-hem baz - man ha - ze

Pno.

23

ba - ruch a - ta a-do - nay e-lo-

Pno.

26  
he - nu me - lech ha - o - lam she - he - che - ya - nu ve -

Pno.

29  
ki - ye - ma - nu ve - hi - gi - a - nu la -

Pno.

31  
zman ha - ze

Pno.

הדלקת הנרות  
33  
ha - ne - rot ha - la - lu

Pno.

37

a - nu mad - li - kim al ha - ni - sim ve -

Pno.

40

al ha - nif - la - ot ve - al ha - tshu - ot ve - al ha - mil - cha - mot

Pno.

43

she - - - a - si - ta la - a - vo - te - nu ba - ya -

Pno.

47

mim ha - hem u - baz - man

Pno.



50

ha - - - ze al ye - de ko - ha - ne - cha hak - do - shim ve -

Pno.

53

chol shmo-nat ye - me cha - nu - ka ha - ne - rot ha - la - lu

Pno.

56

ko - desh hem ve-ein la - nu re - shut le-hish-ta - mesh ba - hem e -

Pno.

58

la lir - o - tam bil-vad ke - dei le - ho - dot u - le - ha - lel le shim - cha ha - ga -

Pno.

62

dol al ni-se-cha ve-al nif-la-o-te-cha ve-

Pno.

65

al ve-al ye-shu-a-te-cha

Pno.

67

מעוז צור

ma-oz tzur ye-shu-a-ti le-cha na-e-le-sha-be-ach

Pno.

71

ti-kon beit te-fi-la-ti ve-sham to-da-ne-za-be-ach le-

Pno.

75

et ta - chin mat - be - - - ach mi - tzar - - - ham - na -

Pno.

78

be - ach az eg - mor be - shir miz - mor cha -

Pno.

81

nu - - - kat ha - miz - be - - - - ach be - - - ach

Pno.

# מוסיקה לטכס קידושין

## מרש מלאכי השלום 1.

אפרים אבילאה

תקיעה con spirito

Voice

Piano

8

Pno.

12

Pno.

17

Pno.

22

Pno.

27

Pno.

32

Pno.

36

Pno.

40

Pno.

44

Pno.

48

Pno.

coda

51

Piano score for measures 51-54. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Trills are marked with a '3' above the notes in measures 52 and 54.

55

Piano score for measures 55-58. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains whole rests. The piano accompaniment continues with the established rhythmic pattern. Trills are marked with a '3' above the notes in measures 56 and 58. A first ending bracket labeled '1.' spans measures 57 and 58.

59

Piano score for measures 59-63. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains whole rests. The piano accompaniment continues with the established rhythmic pattern. Trills are marked with a '3' above the notes in measure 60. A second ending bracket labeled '2.' spans measures 61 and 62.

64

Piano score for measures 64-67. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains whole rests. The piano accompaniment continues with the established rhythmic pattern.

68

Pno.

71

Pno.

74

Pno.

77

Pno.



6 שיר לפתיחת טקס הקידושין  
Andante religioso

80

te-vo - rach ha-sha - a ha-muk - de - shet la-el - yon mo-li - cha hi el hab -

Pno.

86

rit mo-li - cha hi el hab - rit le-ol - mey o - la - mim le-ol -

Pno.

91

mey o - la - mim be-ni - fuf tfi-lat cha - sid naf - she - nu mit - ro -

Pno.

96

me - met ve-shi - rey tehi-la chod - rim ve-shi - rey tehi-la chod - rim le -

Pno.

101

el el - yon ba - mro - mim le - el el - yon ba - mro - mim

Pno.

מי אדיר על הכל

Andante spirituosso

105 הקדמה

Ba -

Pno.

109 ברוך הבא

ruch ha - ba ub - ru - cha ha - ba - a

Pno.

113

Mi a - dir al ha - kol mi ba - rukh al ha - kol

Pno.

117

mi ga - dol al ha - kol ye - va - rech cha - tan ve - cha - la

Pno.

121

la a - - - - men

Pno.

125

אָנוֹם הַרְבַּּ הַמַּסְדֵּר

a - - - - - men

Pno.

שְׁבַע בְּרוּכוֹת

128

ba - ruch a - ta a - do - nay

ba - ruch hu u - va - ruch she -

Pno.

133

e - lo - he - nu me-lech ha - o - lam \_\_\_\_\_ bo - re \_\_\_\_\_ pe-

Pno.

mo

137

ri ha-ga - fen ba - ruch a - ta a - do - nay

Pno.

ba -

141

e - lo - he - nu me-lech ha - o - lam she-ha - kol ba - ra she-ha-

Pno.

ruch hu u-va-ruch she - mo

146

kol ba - ra lich-vo - do \_\_\_\_\_ ba - ruch a - ta a - do - nay

Pno.

a - men ba -

151

e - lo - he - nu me-lech ha - o - lam yo - tser ha - a -

151

ruch hu u - va-ruch she - mo

Pno.

156

dam ba - ruch a - ta a-do - nay

156

ba - ruch hu u - va-ruch she -

Pno.

160

e - lo - he - nu me-lech ha - o - lam a - sher ya - tsar et ha - a - dam be - tsal -

160

mo

Pno.

164

mo be - tse - lem de - mut tav - ni - to ve - hit -

164

Pno.

167

kin lo mi-me-nu bin-yan a - dei ad ba - ruch a - ta a - do - nay

Pno.

ba -

171

yo - tser ha - a - dam

ruch hu u-va-ruch she - mo

Pno.

175

sos ta - sis ve-ta - gel ha-a-ka-ra be-ki - buts ba-ne-ha le-to-cha besim-cha

Pno.

179

ba - ruch a - ta a - do - nay

ba -

Pno.

182

me-sa - me - ach tsi - on - be - va - ne - ha

Pno.   
ruch hu u-va-ruch she - mo

186

sa - me - ach te - sa - mach - re - im ha - a - hu - vim - ke - sa - me - cha -

Pno.

189

cha ye - tsir - cha be - gan e - den mi - ke - dem ba - ruch - a - ta a - do -

Pno.

192

nai me - sa - me - ach cha - tan ve - cha -

Pno.   
ba - ruch hu u-va-ruch she - mo

196

la ba - ruch a - ta a - do - nai

Pno.

196

ba -

200

e - lo - he - nu me-lech ha - o - la a - sher ba -

Pno.

200

ruch hu u - va-ruch she - mo

204

ra sa - son ve-sim - cha cha - tan ve-cha - la gi -

Pno.

204

208

la ri - na di - tsa ve-ched - va a - ha - va ve - a - cha - va ve - sha -

Pno.

208



211

lom <sup>5</sup> ve-re - ut me-he - ra me-he - ra a-do -

Pno.

214

nay e - lo - he - nu yi-sha - ma be - a - re be - a - re ye - hu - da u - vechu -

Pno.

218

tsot ye - ru - sha - la - yim kol sa - son ve - kol sim -

Pno.

223

cha kol cha - tan ve - kol ka - la

Pno.

228

kol mits-ha - lot cha-ta - nim — me-chu - pa - tam u-ne-a - rim mi-mish-te ne-gi - na -

Pno.

232

tam — ba - ruch — a - ta a - do - nay

Pno.

236

me - sa - me - ach cha - tan im ha - ka - la — a - men

Pno.

אפרים אבילאה  
EPHRAIM ABILEAH



מא נישטאנא  
PIANO and VOICE פסנתר וזמר

אפרים אבילאה  
EPHRAIM ABILEAH

מה נשתנה  
MA NISHTANA

מתוך האורטוריה „חג החרות”  
FROM „THE PASSOVER ORATORIO”

פסנתר וזמרה  
PIANO AND VOICE

בהוצאת אוניברסום למוסיקה אבילאה בע"מ.  
MUSIC UNIVERSUM ABILEAH LTD. ED.  
חיפה, רח' הנביאים 6      HAIFA, HANEVIIM ST. 6

הוצאה לרגל יובל השבעים של אלמנת המחבר  
הגב' מרים אבילאה, תבדל לחיים  
11 בנובמבר, 1956

זלק מההכנסות מוקדש לקרן אמנות וחיבות  
ע"ש אפרים ומרים אבילאה  
ניד לשנת "מנווד" מז. חיפה מס' 19.

EDITION IN HONOUR OF  
THE 70<sup>th</sup> BIRTHDAY OF THE COMPOSERS' WIDOW  
MRS. MIRIAM ABILEAH  
11<sup>th</sup> NOVEMBER 1956

Part of the income is dedicated to the fund  
for Art and Culture  
in the name of Ephraim and Miriam Abileah  
at Menora Lodge  
No 19, Or. Haifa

כל הזכויות שמורות  
נדפס בישראל  
תשי"ז/1956



1957 by the Heirs of Ephraim Abileah

# MA NISHTANA

FROM „THE PASSOVER ORATORIO“

# מה נשתנה

מתוך האורטוריה „חג החרות“

אפרים אבילאה  
EPHRAIM ABILEAH

*Andante sostenuto*

פסנתר וזמרה  
Piano and voice

יחיד

1. מִ-נִשְׁתָּנָה לֵה לֵה לֵה לֵה  
1. MA-NISH-TA-NA HA-LAY-LA HA-SE MI-

2. מִ-נִשְׁתָּנָה לֵה לֵה לֵה לֵה  
2. MA-NISH-TA-NA HA-LAY-LA HA-SE MI-

כל המסבין

יחיד

לֹת לֵה לֵה לֵה לֹת לֵה לֵה לֵה  
KOL HA-LE - LOT MI - KOL HA - LE - LOT SHE - BE

לֹת לֵה לֵה לֵה לֹת לֵה לֵה לֵה  
KOL HA - LE - LOT MI - KOL HA - LE - LOT SHE - BE -

## כל המסבין

לֹת-לִי הַ כֹּל - לֹת-לִי הַ כֹּל - לֹת-לִי הַ כֹּל - לֹת-לִי הַ כֹּל -  
 -KHOL HA-LE-LOT A - NU OKH-LIN CHA - MEZ U - MA ZA CHA -

לֹת-לִי הַ כֹּל - לֹת-לִי הַ כֹּל - לֹת-לִי הַ כֹּל - לֹת-לִי הַ כֹּל -  
 -KHOL HA-LE-LOT A - NU OKH-LIN SHE AR YE - RA - KOT SHE -

*f*

יחיד  
 מֶז - וּמָא - צָה הַ זָה־הַ לַי־לָה־הַ זָה־הַ לַי־לָה־הַ  
 -MEZ U - MA - ZA HA - LAY-LA HA-SE HA-LAY-LA HA-SE HA -

אֶרֶב - יָרֵךְ - קוֹת הַ זָה־הַ לַי־לָה־הַ זָה־הַ לַי־לָה־הַ  
 AR YE - RA - KOT HA LAY-LA HA-SE HA-LAY-LA HA-SE HA -

זָה־הַ לַי־לָה־הַ זָה־הַ לַי־לָה־הַ לֹ - מָ צָה כֹּ  
 -LAY-LA HA-SE HA-LAY-LA HA-SE KU - LO MA - ZA KU -

זָה־הַ לַי־לָה־הַ זָה־הַ לַי־לָה־הַ לֹ - מָ רוֹר כֹּ  
 LAY-LA HA-SE HA-LAY-LA HA-SE KU - LO MA - ROR KU -

## כל המסבין

לֹ - מָ צָה הַ זָה־הַ לַי־לָה־הַ זָה־הַ לַי־לָה־הַ  
 -LO MA - ZA HA - LAY-LA HA-SE HA-LAY-LA HA-SE HA -

לֹ - מָ רוֹר הַ זָה־הַ לַי־לָה־הַ זָה־הַ לַי־לָה־הַ  
 LO MA - ROR HA LAY-LA HA-SE HA-LAY-LA HA-SE HA -

*f*

זָה־לָהּ לֵי־הָ      הָ לַי־לָהּ לֵי־הָ      לֹו־כֵּן      צָה־מַ      כֵּן־קוּ  
 LAY-LÁ HA-SE      HA-LAY-LÁ HA-SE KU-LO      MA-ZÁ      KU-

זָה־לָהּ לֵי־הָ      הָ לַי־לָהּ לֵי־הָ      לֹו־כֵּן      מַ־רוֹר      כֵּן־קוּ  
 LAY-LÁ HA-SE      HA-LAY-LÁ HA-SE KU-LO      MA-ROR      KU-

לֹו־      מַ־צָה  
 -LO      MA-ZÁ

לֹו־      מַ־רוֹר  
 -LO      MA-ROR

יחיד  
 מַ־זָה־לָהּ לֵי־הָ      נְהִי־תָ נִשְׁמָה־שָׁלֹשׁ  
 3. MA-NISH-TA-NA HA-LAY-LÁ HA-SE MI-

מַ־זָה־לָהּ לֵי־הָ      נְהִי־תָ נִשְׁמָה־שָׁלֹשׁ  
 4. MA-NISH-TA-NA HA-LAY-LÁ HA-SE MI-



כל המסבין יחיד

לֹתְךָ לִי - לֹתְךָ לִי - לֹתְךָ לִי - לֹתְךָ לִי - לֹתְךָ לִי - לֹתְךָ לִי -  
 KOL HA - LE - LOT MI - KOL HA - LE - LOT SHE-BE

לֹתְךָ לִי - לֹתְךָ לִי - לֹתְךָ לִי - לֹתְךָ לִי - לֹתְךָ לִי - לֹתְךָ לִי -  
 KOL HA - LE - LOT MI - KOL HA - LE - LOT SHE-BE

כל המסבין

אֵת חַתְּ אֶעֱמֵד לְךָ אֵת חַתְּ אֶעֱמֵד לְךָ אֵת חַתְּ אֶעֱמֵד לְךָ אֵת חַתְּ אֶעֱמֵד לְךָ אֵת חַתְּ אֶעֱמֵד לְךָ  
 -KHOL HA-LE-LOT EN A - NU MAT-BI-LIN A - FI - LU PA-AM A-CHAT A -

יְיֹשֵׁב בֵּין בֵּין מִן מִן בֵּין בֵּין יְיֹשֵׁב בֵּין בֵּין מִן מִן בֵּין בֵּין יְיֹשֵׁב בֵּין בֵּין מִן מִן בֵּין בֵּין  
 KHOL HA-LE-LOT A - NU OKH-LIN BEN YOSH-WIN U - WEN ME-SSU-BIN BEN YOSH-

יחיד

זֶה הָאֵלֹהִים לִי זֶה הָאֵלֹהִים לִי זֶה הָאֵלֹהִים לִי זֶה הָאֵלֹהִים לִי זֶה הָאֵלֹהִים לִי זֶה הָאֵלֹהִים לִי  
 -FI - LU PA-AM A-CHAT HA - LAY - LA HA - SE 3 HA-LAY-LA HA - SE HA -

בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן  
 -WIN U - WEN ME-SSU-BIN HA - LAY - LA HA - SE HA - LAY - LA HA - SE HA -

מִים עֲפֹתַי מִים עֲפֹתַי מִים עֲפֹתַי מִים עֲפֹתַי מִים עֲפֹתַי מִים עֲפֹתַי  
 -LAY - LA HA - SE 3 HA-LAY-LA HA - SE SHTI PE - A - MIM

בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן בֵּין מִן מִן  
 LAY - LA HA - SE HA - LAY - LA HA - SE KU - LA - NU ME-SSU-BIN KU -

## כל הנסבין

זֶה־הַ לַה־לַי־הַ זֶה־הַ לַה־לַי־הַ מִים - עֵי־פֵי שְׁתֵּי  
 SHTE PE - A - MIM HA - LAY - LA HA - SE HA - LAY - LA HA - SE HA -

לַ - נוּ מִ - סֵ - בִּין הַ - לַי־הַ לַה־לַי־הַ זֶה־הַ לַה־לַי־הַ  
 LA - NU ME - SSU - BIN HA - LAY - LA HA - SE HA - LAY - LA HA - SE HA -

מִים - עֵי־פֵי שְׁתֵּי מִים - עֵי־פֵי שְׁתֵּי זֶה־הַ לַה־לַי־הַ זֶה־הַ לַה־לַי־הַ  
 SHTE PE - A - MIM SHTE PE - A - MIM LAY - LA HA - SE HA - LAY - LA HA - SE

זֶה־הַ לַה־לַי־הַ זֶה־הַ לַה־לַי־הַ בִּין־מִ - סֵ - בִּין בִּין־מִ - סֵ - בִּין  
 LAY - LA HA - SE HA - LAY - LA HA - SE KU - LA - NU ME - SSU - BIN KU - LA - NU ME - SSU - BIN

מה-נִשְׁתַּנָּה הַלִּילָה הַזֶּה מְכַל-הַלִּילוֹת  
 שְׂבַכְל-הַלִּילוֹת אָנוּ אוֹכְלִין חֶמֶט וּמֶצָה  
 הַלִּילָה הַזֶּה כָּלוּ מֶצָה  
 שְׂבַכְל-הַלִּילוֹת אָנוּ אוֹכְלִין שְׂאֵר יִרְקוֹת  
 הַלִּילָה הַזֶּה כָּלוּ מְרוֹר  
 שְׂבַכְל-הַלִּילוֹת אֵין אָנוּ מְטַבִּילִין אֶפִּילוּ פַּעַם אַחַת  
 הַלִּילָה הַזֶּה שְׁתֵּי פְּעָמִים  
 שְׂבַכְל-הַלִּילוֹת אָנוּ אוֹכְלִין בֵּין יוֹשְׁבֵין וּבֵין מְסַבִּין  
 הַלִּילָה הַזֶּה כָּלְנוּ מְסַבִּין.

הדפסת אופסט: וכנהיימר, דח' הוצל 14, - טל. 2488, חיפה.





# MA NISHTANA

FROM THE PASSOVER ORATOR

*Andante*

פסנתר וזמרה  
Piano and voice

לֹת - לִי - הַ כֹּל  
KOL HA-LE - LOT

לֹת - לִי - הַ כֹּל  
KOL HA-LE - LOT